

SCRIPT

Featuring the programmes of LBC, Capital and Clyde

No. 20 MAY 1975

15p

the radio guide

The Magazine All About Radio



radio &
music

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You'll probably be wondering why we have changed our name, if you've been a regular reader of the magazine. The answer is very simple, since Script Publications started nearly three years ago, a lot has happened in the radio world. When Script No. 1 was published, there was no such thing as Independent Local Radio. In Britain, there was just the four BBC national channels, BBC local radio on VHF only, and in the North Sea two pirate ships. Now, three years later, the situation in the North Sea is different and spread throughout the British Isles there are eleven Independent Local Radio Stations.

We started as a magazine on alternative radio called Script. Because people read scripts on the radio so we produced a magazine to read about what was on the radio. We've grown and we've developed alongside the Independent Local Radio stations and because the picture of radio has changed and will continue to change, it is only right that we should change with it.

So here we are — RADIO GUIDE — Britain's only monthly radio magazine and programme guide.



This month's cover is Elton John pictured with Piccadilly Radio's very own Andy Peebles. Elton who recently visited the station to promote his single 'Philadelphia Freedom', appeared in the highly successful nightly show Rockzac.

radio guide

The Magazine all
about Radio

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James of Fleet Street
222, The Strand
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01-583 7489

Distributed by
Moore-Harness Ltd.,
31 Corsica Street
London N5
01-359 4126

Printed by
The Tamworth
Herald Co. Ltd.,
10 Aldergate
Tamworth, Staffs.

Published by
**SCRIPT
PUBLICATIONS**
PO Box 400
Kings Langley
Herts
09277 67660

**RADIO GUIDE is
published monthly and
can be obtained from
Script Publications,
PO Box 400, Kings
Langley, Herts.
Rates (including
postage) — (UK only)
Single issue — 25p
12 issues — £3.00**

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CREATING A NEW SOUND

LOOKING AT EDINBURGH'S RADIO FORTH

EDINBURGH'S INDEPENDENT LOCAL radio station Radio Forth came on the air at the beginning of this year with the task of being the local radio station to the capital city of Scotland. The idea was for a sound specially tailored for the area. A station's output is dependent on two things — the programmes and the type of music played. We recently talked to the two people whose responsibility it is at Radio Forth — Richard Finlay, programme controller, and Ian Anderson, Head of Music. Richard Finlay explained how he set about the task of drawing up the programme schedule.

'Every programme company, when it makes its application to the IBA for a licence, has a basic programme format worked out already. A programme controller has to work around those plans and commitments and put them into practical terms, and fill in the gaps.'

'It wasn't too difficult interpreting Radio Forth's plans as the company had been professionally advised. The original proposals were practical and not 'airy-fairy' like other companies' ideas. It is probably true to say that we have fulfilled, in some measure, all the things in the application.'

'When I arrived there were probably 500 applications for deejay positions on file. The first thing I did was wade through this immense series of files and make a short list of the people that I thought were worth seeing. I gave preference, for obvious reasons, to people that were local. After I had seen those people, we advertised locally — we did no national advertising — for programme staff and I interviewed those respondents. The bulk of our staff is local to Central Scotland.'

'Our commitment to the community — in programming terms — is a total one. People tend to think that you are not satisfying that commitment every time you put a record on. But in many respects you are, particularly here on Radio Forth. We obviously have a bias towards local artists. One of



Richard Finlay

our most popular programmes is one called "Double-Scotch" and people love it because that is traditional Scottish music. There is a commitment satisfied in musical terms and in other ways, for example, we tend to be more heavily speech orientated, than, say, Capital in London. We have longer news bulletins and two major news 'wraps' every day. That is a fifteen minute "Forth Report" at 1 p.m. and 5 p.m.'

'We have a magazine programme every weekday afternoon, which runs from 3 p.m. to 3.30 p.m. and that delves into the social problems of the area. Every week there is a phone-in programme which again delves deep into social problems. In the social sense we are trying to satisfy our obligations there.'

'There are also a lot of people interested in drama in this area, so that is why we are the only station presenting drama daily! We present programmes of classical music and nostalgia, as not all the older people that listen to Forth like pop music. That goes down very well.'

'Radio Forth is the only station that has appointed its own poet laureate. Robert McGonagall is a local poet of some standing, and he writes a poem for Radio Forth every week. At the end of the year we will be publishing an

anthology of his poems for Radio Forth.'

'This is all tied together with a large ribbon and made into an attractive package! Music is the responsibility of former Radio Caroline and Radio Northsea deejay, Ian Anderson. He talked about Forth's music output.

'I am the senior deejay which means I deal with all record companies and draw up the playlist which is literally a battle with everyone else. We base the singles and albums playlist on sales within the area.'

'We play Scottish music in relation to the popularity. We only play good Scottish stuff — we don't play rubbish.

'We start with twenty of the up-going singles from the sales chart, and forty albums — some pop, some progressive, some classical. It is going to develop into a chart like the singles, i.e. twenty of the best forty albums.

'We started playing about 50 per cent singles to 50 per cent albums. We've gradually increased that to about 70 per cent album tracks, 30 per cent singles! Albums definitely sell more than singles in this area and there is no doubt about that whatsoever. Playing album tracks is a clear alternative — even with a pop music structure — to Radio One!'



WELL THE LONDON based commercial radio stations are certainly running into the inevitable brick wall, towards which they have been heading since they started on the rocky road to success only a little more than one year ago. I feel that Capital has been over spending and with very little to show for it. Now they are ready to cut back on spending let's hope that they are a little more judicious this time and don't throw their money away as before.

While we are on the subject of Capital, I must inform them that although I live right in the heart of their broadcast area, since the medium wave frequency change I cannot pick up even so much as a squeak from them on 194 metres, on any of my four radios. Somehow I can't see advertisers wanting to pay the price for just VHF broadcasts, especially since I am informed that less than five per cent of all radios sold have VHF wave bands, and if one recalls that not all VHF listeners are necessarily fans of Capital, this would leave a very paltry figure. Therefore I feel that Capital can ill afford to lose any part of their medium

wave audience. Nor for that matter can LBC afford to lose any of its medium wave audience and their new frequency, 261 metres, is not so hot either. If the IBA need a few tips on the running of their transmitters and aerial erections I know a good man, name of Mike Bass, who could show them all a thing or two.

Poor old lame LBC is also reeling from the savage blows of our shaky economy, coupled with the lethal legacy of LBC's earliest management's mis-managements. The word is that LBC is to lose thirty per cent of its staff and they will also close the station down for six hours a day, from midnight to dawn. I think that if anyone out there would like to see LBC survive and prosper they ought to really start trying very hard not to make waves, and make with the oily substances over the shock waves of past misdemeanours. Otherwise stay tuned for another resounding crash. Oh how the IBA twitlets must rue the day they handed over their choice radio plum to a bunch of idiots, and what does that make the IBA — I ask myself? (Sorry Jim).

Well I guess it wouldn't be fair of me to crow about all the problems the IBA and the chosen two are having now that they are in real trouble, unless I could offer a solution, and I can. Scrap the IBA and just maintain a token monitoring service to keep the stations on the straight and narrow and keep an eye on the content of advertisements. Other than this they should leave the programming of the stations to the stations. Apart from these functions the IBA is a waste of time and money, and, dare I say it, is depriving our Scottish neighbours of some very worthy refuse collection temps.

Finally, one word or two about the great Union negotiators who definitely take no small share of the blame for LBC's current plight. It may not be a record for the Unions if LBC close down soon, but let's face it, with their limited intelligence, it's a bloody good average.

NOW HEAR THIS! THE WHOLE TRUTH



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'It's Better Than Working!'

THE JOB OF A PROGRAMME DIRECTOR, KEITH SKUES

WHEN RADIO HALLAM, Sheffield's Independent Radio Station began transmissions last October, we featured an interview with Programme Director, Keith Skues. Now, seven months later, Mike Baron visited Radio Hallam and asked Keith if the station had had to make any changes to its programming.

Keith: We haven't made any changes at all! It was one of those amazing things that we set out in October of last year and there has only been two programmes that we have had to take off. One was the Woman's Programme, which was all chat in a music-based station. It was purely chat in the afternoon. It didn't work, mainly because I think people were expecting music all the time. We now have a girl presenter who does a music-based programme which is two hours long, and is about 50% music and 50% chat. It is now centred around a personality, rather than the fact that it is a woman's programme.

The other programme that we took off, which was a great pity, was one of the most successful shows that we did. It was called 'A Pub with Some Cheer.' Each night we would take over a pub somewhere in our broadcasting area between 8 p.m. and 9 p.m. It would be a different presenter each night. We would go to this pub, play requests for the people there and generally do a 'live' road show. The reason why that was taken off was because at Radio Hallam we only have four engineers, which may seem amazing when the total staff is forty-two. Someone had to be on duty back at the studio in case any of the lines broke down, so we found that we were relying on good will. If and when we get more engineers, that programme will certainly come back. The rest has remained basically the same. We have not changed the format, the music or the programmes.

Mike: Is Radio Hallam's programming now the same as had been planned before the station came on the air, or are you disappointed in any way with the Station's sound?

Keith: It is exactly 100% what I planned! The only thing that I am disappointed with is the number of hours that we broadcast. I would like to see Radio Hallam go 24 hours around the clock. With the nine hours of 'needletime' (the amount of time allocated to Hallam for playing of records) that we have — which is good news after working for the B.B.C. where I've done programmes like Nightride where I've had no needletime! Nine hours to spread over a day is wonderful! So far, we've got by without any problems at all. The problems will arise if we go 24-hours. There will certainly have to be more talk programmes, and possibly more 'live' music in the middle of the night.

Mike: Have any of the more 'specialised' programmes had a greater reaction than you might have expected?

Keith: We have three presenters who play 'rock' and 'soul'. Two of them, Colin Slade and Ray Stuart, are from BBC local radio, and the third, Johnny Moran, is known from Radio One. They specialise in rock and soul and present about eleven to twelve hours a week. That gets an amazing reaction from University and Polytechnic students. They tend to listen between 7 p.m. and 9 p.m., then they go out. If we were to extend our hours, I would be putting a rock show on between 11 p.m. and 2 a.m. as I think there would be an audience then.

Another programme that has been very successful is *Chat-In*. Since we have been going, we have had three hundred guest artists like the Four Tops, Gene Pitney, Roy Orbison, Slade — you name it, they've been to Hallam! We've sat them down in the studio and chatted to them in depth — not just about their latest record, but about their roots and everything else. That series has been very successful, possibly because of the names that we have had.

Mike: You are the only programme controller on British Commercial radio, that also has his own daily show. Does that put a tremendous strain on you?

Keith: I've always been a broadcaster — for about nineteen years now. From the word go I've always been an announcer. I think it would be a bigger strain if I weren't on the air. I love the job of 'radio' but I get a bigger kick out of being on the air where you can actually communicate with people. If one person stops you in a pub or at a bus stop and says they heard something you have said, then it is all worthwhile. It's no strain being both a programme director and a deejay. In fact I am more relaxed on the air. I am more nervous talking now to a small portable cassette machine than I am sitting on the air doing a two or three hour programme daily. I am completely relaxed when I am in the studio, with all the lights, knobs and buttons to twiddle with — perhaps I am a frustrated pilot!

Mike: What do you have to do when you are not on the air?

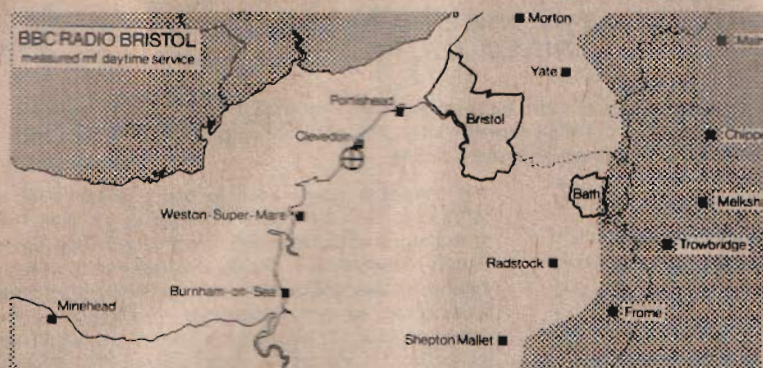
Keith: It would take pages and pages of your magazine if I was to tell you everything! Basically it is trying to organise a radio station. From 6 a.m. in the morning, I have to see that the play list is in order, attending all sorts of meetings like Management meetings, Directors' meetings, IBA meetings, AIRC meetings. I have to visit other stations. I also handle correspondence and public relations. Every day I have between two and three hundred letters to deal with, whether it's someone who wants a job as a deejay or someone enquiring if we hire deejays out to do small dances at schools! Another thing is that I have to go out and talk to people like the Round Table, meet advertisers, visit Church people.

Mike: Do you have to direct the people that work for you, or are they all professionals that know what to do?

Keith: Most of the people that we have on Hallam are ex-BBC national radio or ex-Luxembourg, a number of us having worked on the priates as well. The fact that we are all professionals means that we can't go wrong. Roger Moffit is probably the most controversial presenter in the country, but if you treat him as a person, not as a number, and give him a programme and say do it, he will not go out of his way to annoy you. We are all mates and we've known each other for years. I wouldn't pull rank unless I've got to, and I haven't done so, so far. Really we owe most of the discipline to the BBC. They really gave us the true professional background and training.

IF IT'S IN BRISTOL, IT'S ON 194

Michael Worthington



THE BEGINNING

IN SEPTEMBER 1970, BBC Local Radio came to the West Country for the very first time. Radio Bristol the voice of the West, was opened by a former Controller of the South and West Region, and Managing Director of Radio for the BBC, Mr. Frank Gillar. It commenced broadcasting then on 95.5 m.h.z. on VHF. The transmitter erected near Wells in Somerset has an output of 5 kilo-watts. Known as the BBC Mendip Transmitter, it stands some 775 feet high and reception on VHF is heard over a wide area from Gloucester in the North to Chard and Taunton in the South... although the signal has been picked up in parts of North and South Devon and Birmingham.

The first programme broadcast on September 4, 1970, was *Morning West*, introduced by Jonathan Fulford at 8 a.m. in the morning. For two years people in the area were able to hear their own local news bulletins, sport and local information, broadcast daily on VHF, between the hours of 8.00 a.m. in the morning to 7.00 p.m. at night.

Then in September 1972 the BBC opened one of its first Medium Wave transmitters which was situated at Clevedon on the coast near Weston-Super-Mare, on 194 metres in the Medium Wave Band. The transmitter had a power output of 2 kilo-watts. This meant that more and more people would be able to listen to Radio Bristol over a much wider area — now would take in such places as Malmesbury, Trowbridge and Yeovil... although reception reports have come in from London, Sussex, Cornwall and Wales. Terry Mann, one of the early Station Assistants, even had letters from listeners in New York who had picked up the signal at around 6.00 a.m., our time during the winter months.

As one can imagine, reception in the evening on Medium Wave becomes restricted due to interference from other transmitters both in England and on the Continent.

Radio Bristol has a staff of 32, namely, announcers, engineers, technical assistants, and clerical-workers. Only 9 of the current staff, were with the station when it began broadcasting back in September 1970. Radio Bristol has three studios, each one designed to be self operated by the broadcaster or controlled by an operator in an adjacent control cubical. Each transistorized control desk has 11 channels, available for programme use and intercom facilities linking all studio areas. The studios are equipped with tape and cassette machines, 2 turntables and cartridges, 2 microphones, 2 coil microphones, and one monitoring loudspeaker.

"HOW DOES IT ALL WORK"

Radio Bristol transmits an average of eleven hours of local material every day, from local news, with flashes and traffic information throughout the day, to religious, education and consumer programmes. There is a good sports coverage, arts, documentaries discussion and record-programmes. When the station is not putting out local-materials, it relays programmes from existing national networks, Radio 4's main national news bulletins and *The World at One* are included in the stations output.

The station goes on the air at 6 a.m. and closes at 12.30 a.m. the following morning. It is on the air, seven days a week. There is a Radio Council acting as a sounding board for local opinion and liaison with the public. The chairman is a lecturer in modern history at Bristol University, Dr. John Cannon.

The station has hundreds and thousands of listeners, in Bristol alone there are around 200,000 people who tune in. About 80,000 of them tune in every day. There are many thousands more in the rest of Avon, Somerset, Wiltshire and South Gloucestershire. Each week, they receive 400 record requests and put on the air more than 250 telephone calls.

The Radio Car that the station owns is equipped with a U.H.F. programme transmitter (5 watts output) and a communications channel. It has a hydraulically operated 20ft mast equipped with an omni-directional aerial system. A two-channel mixer is used to control speech and tape-recordings which can be transmitted directly on to Radio Bristol's output, or recorded for later use. All the Radio Car equipment is operated off heavy duty batteries. The station is equipped for outside broadcasts and recordings of all types. There are self operated remote studios at Bath, Trowbridge, Bristol AA. The Headquarters and Control Room and Avon Police HQ are available for immediate use and there are facilities for live broadcasts from local football, rugby and cricket-grounds.

THE DEEJAYS AND STATION ASSISTANTS

MELODY BATHURST. Melody joined the station early in 1972, has a diploma for speech and drama and she is quite determined to get a larger audience than a single classroom. And she is getting it through her *Sounds Like Sunday* programme.

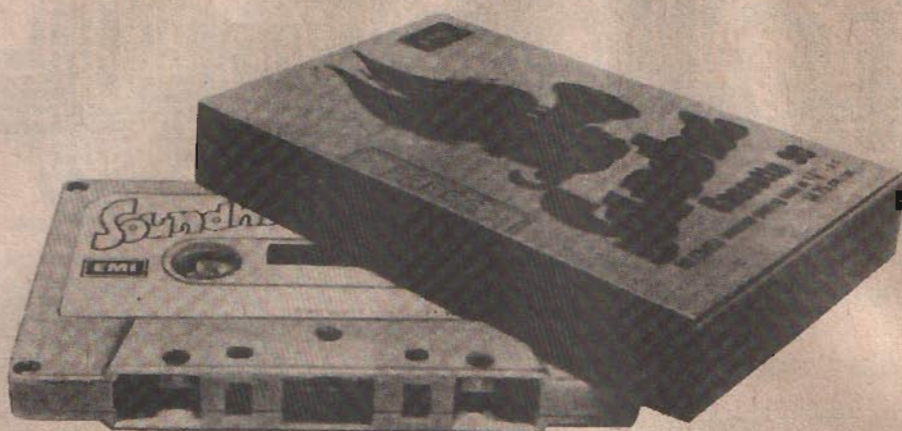
ANDREW SMITH. Andrew joined up with Radio Bristol in July 1972 after having worked in Radio with the BBC in London as a programme operator. You can hear him frequently on the Early Morning A.M. show between 6.00 a.m. and 7.00 a.m. as well as *I Hear Music*, in the afternoon. He enjoys both classical and progressive music but is not too keen on Middle-of-the-Road type music.

SARAH PITT. Sarah progressed from being a secretary to working for the station. Born in Bath 24 years ago, you can hear Sarah every Tuesday at 12 noon with her *Tuesday Choice Request Programme*. If you ask her what her interests are, she will tell you Pot Holing and Caving.

ROB SALVIDGE. Rob has been with Bristol for 3½ years working on Calico Pie, and also on the technical side. You will also hear him on A.M. and *I Hear Music*. He has a varied choice of music that he likes from Classical to Pop, namely David Bowie, Carly Simon, Cat Stevens, and the Beatles. Mozart and Tchaikowsky are also favourites. Rob also works in his spare time for Bristol Hospital Radio.

PETER JOHNSON. Pete has been with the station since it first opened in 1970. You will hear him frequently on programmes like *I Hear Music* and A.M. He likes most kinds of music from

Continued on Page 10



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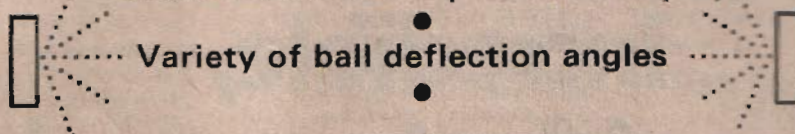
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Continued from page 8

Pop to Classics. Progressive music is his favourite though and you will find him involved with the students, programmes like *Bridge* and *Eye Level* both can be heard on Thursday evenings.

"DEEJAYS AND STATION ASSISTANTS OF THE PAST"

Radio Bristol has had several Station Assistants and deejays who have now left but helped to give the station a boost when it first started back in the early days, namely...

COLIN MASON. Colin who came into the business while teaching American History in America. Returning to this country he freelanced with the BBC in Bristol, Cardiff and Birmingham. As a

producer he was responsible for starting up the following Radio Bristol programmes... *Home Run*, *Take It Away*, *Tempo*, and *Saturday Morning West*.

TERRY MANN. Terry was one of the few who could really say that he had been in radio all of his life. He built his own studio while still at school and it is to this day in use by the Taunton Hospital Broadcasting service. Although one of the youngest members of the staff he used to present *Home Run* frequently when Colin Mason was on holiday. Born in Taunton he used to say that you couldn't mistake him on the air as he was the one with the Zummerst accent.

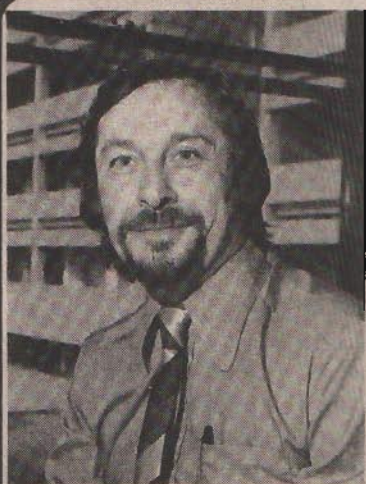
ADRIAN JAY. Adrian joined the station when it first started in September 1970 as a S.A. He used to sit in for other announcers when they were away. His first show he

(N.B. Colin Mason, Terry Mann and Adrian Jay are now on Swansea Sound)

presented was back in February 1972... entitled *Scene Around*. This continued until he started his own weekly *Saturday Morning Show* called *Jay Time*, he also used to work on and present the *Country and Western Tempo* which can be heard once a month on a Tuesday evening. His taste of music is mostly pop and discotheque type.

The station has had many other deejays working to help out over its four years of broadcasting... **JOHN HOWARD**, **STEVE HARVEY**, **KENNY EVERETT**, **DIANA STARKEY**, **JOHN WALMSLEY**, **DOUGLAS CHALMERS**, **SHEILA YOUNG**, **PAUL WOODLEY**, **DEREK ROBINSON**, **DON MOSS**...

THE RADIO GUIDE



New to you — Radio Clyde.

BEARDED Andy Park, Radio Clyde's Head of Entertainment, is responsible for more than 100 hours of programming every week.

And on Saturday night — at nine p.m. he's in front of the microphone to personally present his regular two-hour weekly programme.

It's titled New to You and will feature Andy at large among the latest LPs. Says Andy of his show: 'It's going to be very miscellaneous, with albums from all areas of music getting attention. There are so many good things on disc which don't receive the attention they deserve. I'm intending to get some of these good things out into the open — from all corners of the world...'

Andy previously hosted a late-night show 'What Is Popular Music?' It explored the world of rock music and frequently featured musicians and groups who were otherwise neglected on British radio.

You can't keep a good man down! So don't miss 'New To You' at 9.00 p.m. this SATURDAY night, with Andy Park.

Don't Say Hello — Say Metro — Metro Radio.

The first mystery voice in Metro Radio's latest competition Don't Say Hello — 'Say Metro', was far from easy to identify, and for three weeks the jackpot prize clicked up £1 at a time after caller after caller phoned in wrong answers.

At last, when the jackpot had reached £88, Mrs. Joyce Straughan, of North Shields, matched the voice with actor Jeremy Kemp — and two days later received her cheque from presenter Giles Square at the Metro studios.



Metro receive around 200 postcards a week seeking a chance to make a guess on the air, and only about a sixth of this number can be accommodated.

Says Mrs. Straughan: 'It was a family affair. Mainly on the instigation of my son Richard we sent in three cards before we got the phone-in. I think Richard was sure all along, but we were all convinced after sitting down specially to see and hear Jeremy Kemp in a television episode of 'Colditz.'

Nicky Steele Show— BRMB Radio

Nicky Steele is bringing good news for soul fans in the Midlands area; he intends to have more and more live bands on his programme on BRMB Radio to be interviewed and, of course, to play.

In the last few weeks Nicky has had Ann Peebles, Jimmy Castor Band and few of the Drifters in his programme. Especially exciting for the station was the RCA Soul Search which every local station took part in. Said Nicky 'The local final was held at Barbarella's in Birmingham and Superbad were the winners. They will be off to the national finals later in the year'.

For Soul fans, in the Midlands Nicky has lined up the following people for his Saturday night programmes during May.

Edwin Starr (May 3rd), Detroit Spinners (10th), K.C. and the Sunshine Band (17th) and BT Express (24th).

Nicky Steele



CAROLINE'S Top 30 Album Chart

- | | |
|------------------------------------|---------------------------|
| 1. BLOOD ON THE TRACKS | Bob Dylan |
| 2. PHYSICAL GRAFFITI | Led Zeppelin |
| 3. SO WHAT | Joe Walsh |
| 4. BORBOLETTA | Santana |
| 5. MILES OF ISLES | Joni Mitchell |
| 6. FIVE A SIDE | Ace |
| 7. FIRE | Ohio Players |
| 8. THE BAKER GURVITZ ARMY | The Baker Gurvitz Army |
| 9. CRIME OF THE CENTURY | Supertramp |
| 10. NOT FRAGILE | Bachman Turner Overdrive |
| 11. BABE RUTH | Babe Ruth |
| 12. I GOT THE MUSIC IN ME | Kiki Dee Band |
| 13. ON THE LEVEL | Status Quo |
| 14. ELTON JOHN'S GREATEST HITS | Elton John |
| 15. DRAGONFLY | Jefferson Starship |
| 16. BARCLAY JAMES HARVEST LIVE | Barclay James Harvest |
| 17. MOTHER LODGE | Loggins & Messina |
| 18. NUTHIN' FANCY | Lynyrd Skynyrd |
| 19. WELCOME TO MY NIGHTMARE | Alice Cooper |
| 20. THE LAMB LIES DOWN ON BROADWAY | Genesis |
| 21. DANCING MACHINE | Jackson Five |
| 22. JOHN DAWSON WINTER III | Johnny Winter |
| 23. HEART LIKE A WHEEL | Linda Ronstadt |
| 24. LIVE IT UP | Isley Bros. |
| 25. STRAIGHT SHOOTER | Bad Company |
| 26. VERITIES AND BALDREDASH | Harry Chapin |
| 27. BLOW BY BLOW | Jeff Beck |
| 28. NIGHTBIRDS | Labelle |
| 29. BEAT OF THE STREET | Sutherland Bros. & Quiver |
| 30. SUN SECRETS | Eric Burdon Band |

OUTSIDERS

EVERGREEN, Booker T. Jones; **OAISIS**, The Band Called O; **ROCK 'N' ROLL**, John Lennon; **SILVER MORNING**, Kenny Rankin; **NATTY DREAD**, Bob Marley & The Wailers; **MODERN TIMES**, Al Stewart; **IAN HUNTER**, Ian Hunter; **FLYING START**, The Blackbyrds; **REALITY**, James Brown; **BUNDLES**, Soft Machine.

PICK OF THE PLAYLISTS

THIS NEW LISTING in the **RADIO GUIDE** is a selection of singles that are new entries into station playlists, Breakers, Climbers and DeeJay Picks at the end of April. It is based on the charts/playlists of **Capital Radio**, **BRMB Radio**, **Swansea Sound**, **Metro Radio**, **Radio Forth**, **Radio Hallam** and **UBN**. (* indicates a new release being given exposure on most stations).

Honey — Bobby Goldsboro
Tears — Glitter Band
Life is a Minestrone — 10 C C
Oh Boy — Mud
Ding a Dong — Teach In
Band Ooh — Sky Band*
Overture — Pete Townsend*
Old Schoolyard — Linda Lewis
Spare A Dime — Ronnie Lane
I Am A Woman — Helen Reddy
Love to Love You — Donna Summers*
Got The Monster — Rimshots*

There Be Music — Orleans
Life Before You Die — The Pointer Sisters
Oil In the Ground — Tower of Power*
La Maison de l'Amour — Son Of A Gun
I Want To Learn — Harry Chapin
Girls — Moments and Whatnauts*
Hold On To Love — Peter Skellern
How Glad I Am — Kiki Dee Band*
Loving You — Minnie Ripperton
Not The Crime — Tower Of Power
Easy On My Mind — Andy Williams
Rather Be With Me — Turtles

Only Yesterday — Carpenters
Stand By Me — John Lennon*
Swing Low — Eric Clapton
Bad Luck — Blue Notes*
Walking In Rhythm — Blackbyrds
Piano Man — Billy Joel
Alive Again — Marty Paul and Dandy
No. 1 — Polly Brown
The Stripper — Quill*
Where Is The Love — Betty Wright
We'll Find A Way — Stephanie de Sykes*
I Believe In Music — Gallery*

The David M. Gotz Album Review

LYNYRD SKYNYRD — *Nuthin' Fancy*, MCA MCF 2700

Ain't nobody gonna tell me that this ain't the hottest damn band in America. The seven dudes from the state of Florida have now churned out their third album, and it's their best yet. A solid combination of swamp blues, country and rock'n roll is the cause of their success. Skynyrd have expanded their technique into more intricate patterns from the above styles on this album, they show their true versatility in Southern Blues. There are plenty of good rockers on this record too, not as many as in the past, but I feel their expansion into more variety is a definite help to their overall sound. This album will mark the change of Lynyrd Skynyrd from a loud rocking band to a clever innovative collection of Southern gentlemen.

Suggested Tracks: 'Saturday Night Special', 'On The Hunt', 'Am I Losin'', 'Whisky Rock-A-Roller'.

HAROLD MELVIN AND THE BLUENOTES — *To Be True*, Philly Int. PIR 80399

And yet another gleaming, polished vocal team put to life on record by the Philly International duo of Leon Huff and Kenny Gamble. Nothin' but smooth clear vocal sounds backed by the renowned MFSB orchestra. This series of excellently written, produced and performed compositions gives this album an extremely high degree of listenability. Almost any of these tunes could be a single, they all have that powerful vocal presence which the Philadelphia sound is becoming known for, everyone will probably have a favourite one or two or three... If you like vocals this is for you, and if you dig rhythm and blues with a heavy cloud of soul, you'll really get off on this one.

Suggested Tracks: 'All Because You're A Woman', 'Somewhere Down The Line', 'Where Are All My Friends'.

JEFF BECK — *Blow By Blow*, Epic EPC 69117

If there are any questions as to Jeff Beck's guitar virtuosity this album will answer them. Finally he has found a setting to display all of his capability; without vocals. Beck's playing on this album is superb, he

shows various styles and speeds and demonstrates his solo ability which has always been creeping out at the wrong time in the past. The overall impression is that he is slipping into a more jazz improvisational style, one which he is more at home with. On the several slow numbers his guitar work tingles the nerves and releases new emotions in the listeners. His band supports him well, Max Middleton on keyboards and writer of a couple of the tracks is outstanding. The greatness of this record is that finally Beck does not have to step aside for a singer to take the spotlight, he can hold it for ever.

Suggested Tracks: 'Cause We Have Ended As Lovers', 'Freeway Jam', 'Constipated Duck', 'Air Blower'.

BAD COMPANY — *Straight Shooter*, Island ILPS 9304

Probably the most talked about band in 1974, and they may do it again in 1975. The Company show their range in many forms of rock music on this new album. A good variety of music styles here, from hard thunder rock to country oriented ballads to slow blues. Paul Rogers demonstrates his excellent vocal range in the various compositions, and Mick Ralphs continues to show his superb but not overpowering prowess on guitar. However good this band gets, I still think they'll never eclipse the feeling and fluidity that Free achieved. A curtain of commerciality has been dropped behind Bad Company and they are living up to the expectations which that infers.

Suggested Tracks: 'Good Lovin' Gone Bad', 'Shooting Star', 'Wild Fire Woman', 'Anna'.

ARGENT — *Circus*, Epic EPC 80691

In an attempt to re-establish himself, Rod Argent has formed a new band, but this reconstitution doesn't seem to have brought his full ability out. This album doesn't show any kind of concrete direction, and falls very short in musical feelings. It seems very confusing, maybe that is why it is called Circus! At times there is some good playing by Rod and his new guitarists John Grimaldi and John Verity, but as a whole there seems to be very little inspiration.

Music jerks along, never really getting a real groove to it and always changing just as it seems to be reaching a good starting point. Rod Argent is capable of good song writing and keyboard playing, hopefully this new band will congeal and some really good product will result.

HARRY NILSSON — *Duit on Mon Dei*, RCA APL 1-0817

Now here's a guy who is really difficult to figure out, one minute he's turning out mellow love songs, and the next time you hear him it's a zany parody on life. This album has both sides and it reaches some very good moments. The basic music style he has adopted is Jamaican, with most of the tracks featuring steel drums. One might go as far as to say that Harry Nilsson is a brilliant singer/songwriter, but certainly his intellectual level related through his songs is higher than most. His songs are often pointed comments on the nonsense of our daily lives. In all this album is a good one, there are many very tight songs and some splendid music accompanying them.

Suggested Tracks: 'Down By The Sea', 'Easier For Me', 'Salmon Falls', 'Puget Sound'.

TANGERINE DREAM — *RUBYCON*, Virgin V2025

Smoothly flowing in from their huge success of Pheadra, Tangerine Dream have increased the motion in their machines to produce a totally enjoyable new record. Being a sceptic of this type of music, I have listened to their work with little patience in the past, but I now realise what tremendous power and emotion can be projected into electronic sound. Rubycon is an excellent combination of serenity and confusion moulded into an electronic symphony, a certain treat to the senses of the beholder. The sheer feeling presented via complex electronic equipment on this album is astounding, and I can't help but listen to it again and again. My own opinions are spilling out on this review, I'm sorry, ignore me, but listen to the record it's a masterpiece.

Suggested Tracks: Part 1 and Part 2.

RADIO CLYDE

261 metres MW
95.1 mhz VHF (Stereo)

MONDAY TO FRIDAY

- 06.00 a.m. News.
06.30 a.m. Breakfast Show — Dave Marshall with music, news, traffic information features plus Dave's comedy spot at 6.40.
09.05 a.m. Steve Jones — with music and 'Selecta Stoata' phone-in on 041-204 0261 plus Fred Paton's 'Over-60's spot' and Sheila Duffy's home hints and consumer advice.
12.05 p.m. Richard Park's Lunchtime Show.
14.02 p.m. Tom At Two — Tom Ferrie with music, the phone-in film quiz and recipe time.
16.30 p.m. Homeward Sound with Tony Currie.
17.30 p.m. News Special — round-up of what's important to people in the west of Scotland.
18.02 p.m. Monday — Big Bands, Tuesday — Glen Campbell, Wednesday — Jazz Spotlight, Thursday — Country Sounds, Friday — Parkinson's Picture Show.
19.00 p.m. Monday — Noticeboard with Malcolm McKenzie, Tuesday — Social And Personal, Wednesday — Citizen's Advice, Thursday — Plainman's Guide — phone-in, Friday — Clyde Comment — political phone-in.
21.00 p.m. Monday — Brian Ford with Music, Tuesday — Tiger Tim Stevens Show, Wednesday — Brian Ford with Music, Thursday — Sounds New with Tiger Tim Stevens, Friday — Montford's Meeting Place with music guest.
22.00 p.m. Late Special — tomorrow's news tonight (except Friday — Clyde Climbers).
22.15 p.m. Monday — Authors, Tuesday — Bookcase, Wednesday — Bookcase, Thursday — Close-up, Friday — Clyde Climbers.

- 22.30 p.m. Monday — Anderson Folio, Tuesday — Accent on Melody, Wednesday — When Music was Music, Thursday — Glen Michaels, Friday — Clyde Climbers until 23.00 then the Boozie Woogie Rock Party with Steve Jones.
24.00 Monday — Folkal Point, Tuesday — Nostalgia Show, Wednesday — Tom's Album Show, Thursday — Something Different, Friday — Boozie Woogie Rock Party.
02.00 a.m. News and Closedown.

SATURDAY

- 06.00 a.m. News followed by Colin MacDonald with music.
09.00 a.m. Children's Choice — Dave Marshall spins those junior requests.
11.00 a.m. When Music was Music — Franck Skerret introduces some of your favourites.
12.30 p.m. Clyde Album Countdown — Tom Ferrie introduces a selection of album tracks from the current Radio Clyde Album Countdown.
14.00 p.m. Sportsbag — Paul Murrice and the Radio Clyde Outside Broadcast team with four hours of live coverage of the sporting scene Clyde-wide.
18.00 p.m. The Sound of Brass — Bob Mason's weekly programme of music and news from the brass band scene.
19.00 p.m. The Big Bands.
20.00 p.m. Folk and Such Like.
21.00 p.m. New to You — Andy Park with his LP review series.
23.00 p.m. Saturday at Spankies — Radio Clyde deejays host a three-hour live broadcast from a Glasgow disco.
02.00 a.m. News and Closedown.

SUNDAY

- 07.00 a.m. News followed by Who Dunett? — Alastair Durnett.
09.20 a.m. Sunday Service.
10.00 a.m. Talk-In Sunday — phone-in to Alastair Durnett.
11.00 a.m. Visiting Time — Norman Ross visits a local hospital.
12.00 p.m. Radio Clyde Worldwide — Richard Park hosts the programme with live links around the world.
14.00 p.m. Country Sounds with Bill Black.
15.00 p.m. Parkinson's Picture Show.
16.00 p.m. Radio Clyde Top 30 with Tiger Tim Stevens.
18.05 p.m. Hear Me Talking with Colin MacDonald. April 6th — Al Stewart, 13th — Charley Pride, 20th — MacKenzie-Cooke, 27th — Stackridge.
19.00 p.m. Jim MacLeod Show.
20.00 p.m. Clyde Classics.
21.00 p.m. Interact with Iain Anderson.
22.00 p.m. Absolutely Devine with Sydney Devine.
24.00 World of Jazz.
02.00 a.m. News and Closedown.

CAPITAL RADIO 194

194 metres MW
95.8 mhz VHF (Stereo)

MONDAY TO FRIDAY

- 06.30 a.m. KENNY EVERETT — two and a half hours of music and Everett humour.
09.00 a.m. MICHAEL ASPEL giving advice and playing music.
12.00 p.m. CASH ON DELIVERY — Dave Cash with music and competitions.
3.00 p.m. ROGER SCOTT — with the 3 o'clock thrill and people's choice.
7.00 p.m. LONDON TODAY — a review of London happenings.

- 7.30 p.m. OPEN LINE — Brian Hayes.
9.00 p.m. YOUR MOTHER WOULDN'T LIKE IT — Nicky Horne.
11.00 p.m. TONY MYATT — late night music and chat.
02.00 a.m. NIGHTFLIGHT.

SATURDAY

- 07.00 a.m. KERRY GO ROUND — Kerry Juby.
09.00 a.m. CAPITAL COUNTDOWN — Roger Scott plays the complete Capital Top 40 and the 'climbers'.
12.00 p.m. AMERICAN PIE — Tim Rice and the U.S. Top Thirty.
2.00 p.m. LONDON LINK — Keith Ashton presents music and information to link up the Commonwealth.
6.00 p.m. SOUL SPECTRUM — Greg Edwards plays the soul sounds.
10.00 p.m. THE LATE SHOW — Tommy Vance.
12.00 a.m. NIGHTFLIGHT.

SUNDAY

- 07.00 a.m. KERRY GO ROUND — Kerry Juby.
09.00 a.m. SOLID GOLD SUNDAY — Tony Myatt.
11.00 a.m. A SUNDAY AFFAIR — Gerald Harper with Champagne and roses.
2.00 p.m. PERSON TO PERSON — Joan Shenton with London's Hospital requests.
4.00 p.m. HULLABALOO — Capital's children's programme with Maggie Norden and Peter Fairley. (Including the young deejay spot).
6.00 p.m. PETER JAMES — collection of classical review, music.
9.00 p.m. ALTERNATIVES — Arts review.
9.00 p.m. A QUESTION OF FAITH — Louis Alexander.
10.00 p.m. MARDI GRAS — Brian Russ.
11.00 p.m. THE LATE SHOW — Tommy Vance.
02.00 a.m. NIGHTFLIGHT.

MONDAY TO FRIDAY

NEWS ON THE HOUR 24 HOURS A DAY

- 6.00 a.m. **AM** — news, interviews, traffic and travel news plus sport with Bob Holness and Douglas Cameron.
 10.00 a.m. **OPEN LINE** with George Gale — your chance to phone-in and air your opinions.
 12 noon **NEWSDAY** — the latest news and sport.
 3.00 p.m. **NEWSWATCH** — LBC's get-you-home service of news and travel information.
 6.00 p.m. **NEWSBREAK** — music plus interviews with tonight's personalities in the news.
 7.30 p.m. **MUSIC IN STEREO** — devised by Andrew Carnegie.
 9.00 p.m. **LOVE IN LONDON** — The Capital's nightly news phone-in show presented by Adrian Love. Your chance to talk to tonight's people in the headlines.

NEWS ON THE HOUR 24 HOURS A DAY

- 7.00 a.m. **MUSIC IN STEREO**
 8.00 a.m. **SATURDAY** with Gillian Strickland, including news, traffic and sport.
 10.00 a.m. **JELLYBONE** children's programme and phone-in with Jean Davies.
 12 noon **BEST OF LBC** — a chance to hear the best of the week's topics.
 1.00 p.m. **NEWSWATCH**
 1.30 p.m. **SPORTSWATCH** with Dominic Allen — sports reports and results.
 6.00 p.m. **NEWSWATCH**
 6.30 p.m. **ARTSWEEK** — Music plus what's on in the arts world in London.
 9.00 p.m. **NIGHTLINE** with Stewart Francis to Midnight

261
LBC News
 261m 1151 kHz 97.3 VHF

261 metres MW
97.3 mhz VHF (Stereo)

NEWS ON THE HOUR 24 HOURS A DAY

- 7.00 a.m. **MUSIC IN STEREO**
 8.00 a.m. **SUNDAY** with Gillian Strickland, including news and interviews.
 10.00 a.m. **JELLYBONE** — Children's programme with phone-in with Jean Davies.
 12 noon **BEST OF LBC** part 2.
 1.00 p.m. **NEWSWATCH**
 1.30 p.m. **SUNDAY MAGAZINE** including the week's religious news.
 6.00 p.m. **NEWSWATCH**
 6.30 p.m. **BEST OF LBC** — a second chance to hear the pick of the week's listening.
 7.30 p.m. **NIGHTLINE** with Stewart Francis.
 10.30 p.m. **MUSIC TILL MONDAY** to Midnight



RADIO LONDON

MONDAY TO FRIDAY

- 05.00 a.m. **AS RADIO TWO.**
 06.30 a.m. **RUSH HOUR** — travel, music, sport, news.
 09.10 a.m. **WOMAN IN TOWN** — news, reviews, etc. for mums
 11.00 a.m. **SCHOOLS' PROGRAMMES.**
 12.00 p.m. **FEATURE PROGRAMMES** — repeat.
 12.34 p.m. **CALL-IN** — David Simmons on 01-408 2033.
 2.34 p.m. **RICHARD VAUGHAN** — what's on, travel etc.
 6.00 p.m. **LONDON NEWS DESK.**
 6.35 p.m. **TODAY IN THE CITY.**
 6.40 p.m. **SPORTS NEWS.**
 6.45 p.m. **FEATURES PROGRAMMES** — repeats.
 7.15 p.m. **WOMAN IN TOWN** — edited repeat of morning broadcast.
 8.00 p.m. Monday — **BREAKTHROUGH**, Tuesday — **ALL THAT JAZZ**, Wednesday — **NIGHTMATCH**, Thursday — **IN CONCERT** (classical music), Friday — **PLATFORM**.
 10.00 p.m. **ROBBIE VINCENT'S LATE NIGHT LONDON** — except Friday when David Carter presents **POPSHOP**.
 12.00 p.m. **AS RADIO TWO.**

SATURDAY

- 05.00 a.m. **AS RADIO TWO.**
 07.00 a.m. **SATURDAY SCENE** — What's on, news, weather.
 09.00 a.m. **FROM NINE TILL ELEVEN** — Jenny Thompson and Stan Chidgey with musical dedications and competitions.
 11.00 a.m. **SHINDIG** — Saturday club for 7-13 year olds.
 11.50 a.m. **SPORTS PREVIEW.**
 12.00 p.m. **IT'S SATURDAY** — Robbie Vincent's lunch time show with dedications.
 2.00 p.m. **CLOSE UP** — Mike Sparrow's guide to the new films in town.

206 metres MW
94.9 mhz VHF

- 2.30 p.m. **THE OTHER PROGRAMME** — Paul Owens and an afternoon of music.
 5.50 p.m. **NEWS: FOOTBALL.**
 6.00 p.m. **AS RADIO TWO.**

SUNDAY

- 06.55 a.m. **AS RADIO TWO.**
 08.00 a.m. **SUNDAY SCENE** — The day's events and music.
 09.30 a.m. **QUEST.**
 10.00 a.m. **FEATURE PROGRAMMES.**
 10.30 a.m. **YOU DON'T HAVE TO BE JEWISH** — Magazine for Jewish people.
 11.00 a.m. **SPORTSLINE LONDON** — open line on 01-408-2033.
 12.00 p.m. **HONKY TONK** — rock 'n' roll with Charlie Gillett.
 1.00 p.m. **REGGAE TIME** — Steve Barnard.
 2.00 p.m. **THE ORANGE AND LEMON CLUB** — for children.
 2.30 p.m. **SOUND OUT** — folk, beat and gospel in London.
 3.00 p.m. **LONDON COUNTRY** — Bob Powel with the latest in country music.
 5.00 p.m. **SOUNDS GOOD** — Hi Fi.
 6.30 p.m. **DARPAN** — Magazine for Bengali speaking listeners.
 7.00 p.m. **JHAROKHA** — Magazine for Urdu and Hindi speaking listeners.
 7.45 p.m. **AS RADIO ONE.**

It's all Dutch to me!

Not so many years ago, it would be unheard of to have Dutch bands on the radio, let alone in the charts. Since the era of the Dutch offshore stations which has given bands like Earth and Fire the exposure they deserve, Netherlands music is becoming more and more popular. DeeJay and Manager Robb Eden takes a look.

WELL, IT HAS happened at last. The Netherlands have finally won the Eurovision Song Contest and deservedly so since the music that has been coming from that direction recently, has been of a very high standard. The winning song, although not the best or most original song to win, was written by Eddy Owens, who produced Bolland & Bolland, and Will Luikinga a former Veronica deejay and now TV compere. Teach In of course will be known to the offshore radio listeners since they've had two major hits on the continent, 'Fly Away' and 'In The Summernight'. Congratulations to Eddy, Will, Teach In and of course, The Netherlands.

The two Dutch groups I'm involved in, Kayak and Earth & Fire, are both building a solid core of admirers in this country through the Offshore stations and in this article I will tell you about the build up to their respective tours in this country.

Kayak have just completed an hour long 'live' TV special to be broadcast in Holland on May 17. The programme, called 'Nederpopzien' will feature both old and new material from the group. The tour planned for the beginning of May in Britain has now been postponed until the end of September because of the current venue crisis. Later on in the year, the group will record their new album which has been eagerly awaited for some time now. In the meantime, have a listen to their last album, Kayak.



Kayak

Earth and Fire are about to undertake a major tour of Holland starting May 3. This coincides with the release over there of their new album, 'To The World of the Future'. Whilst writing this article, the single 'Only Time Will Tell' has entered the Netherlands Tipparade at No. 7 after only a few days of release. The group are looking forward to touring Britain, but because of the gig situation, declining gates etc., they have decided to wait until later in the year before coming over here. With the new line up with Theo Hurts and a superb new stage act, the long wait to see the group will be worth it. Their new album will be released just before they come over, so look out for it in the summer.

Earth and Fire



That's about all from the group scene. However, there is one item that may be of interest to you. That is a new album produced in Holland called 'Western Justice'. This concept album was written around the problems of the 'Third World' and their solution. It features many fine musicians, including Eddie Jobson (Curved Air/Roxy Music) and Jack Reiley, who left the Beach Boys entourage after they left Holland to return to America. The album has one really outstanding track 'Organ Grinder' which has a really rocking Beach Boys feel to it. Watch out for this album when it's released here.

Finally, if you're in Belgium during the summer then do come to see Robin Banks and myself as we are regularly working for a large 'Drive-in Disco' outfit called 'The Anglo-Benelux Roadshow'. The roadshow features a Dutch-speaking deejay, two go-go dancers and a singer as well as the boys themselves. If you want a list of dates or want to be sent a regular information sheet on Earth & Fire and Kayak, then contact me via Script Publications. Keep listening to Caroline & Mi Amigo and hopefully the Mebo as well.

Love to you all.

ROBB EDEN



Crispian St. John Writes

I HAD a visit, last month, from four guys who are involved in operating one of Britain's dozen or so campus radio stations. They came from University Radio Brunel, in Uxbridge, and they came along to the Swansea Sound studios. I was nearing the end of a four hour-long programme on 257 when they invaded the studio with cassette tape recording equipment, cameras and questions. I wondered why the boys looked so amazed after a few minutes — the reply to my question on the matter came! ... at London's Capital Radio they have a whole host of people operating equipment for them. Here we are fully self-operational, the person on-air operates everything. We play the records, commercials, promotions, do the logging, in fact everything. One man operation is the rule, except for a few of us who are lucky enough to have somebody in now and again to put phone calls through to the main studio from next door's studio one!

The difference between a large city-radio station and a smaller set-up like Swansea Sound is remarkable. We have a staff of about forty at the moment. I don't think, though, this is any kind of disadvantage. You know everyone, we work as a team, and can call upon one another to assist in other jobs at a drop of ones hat, wig, or whatever! I don't think I could broadcast with somebody operating my equipment ... if you see what I mean! I did it before, and I hope to be 'self-oping' for a long time to come. Then it really is just the listener and me.

I see that my old mate, Stevie Merike, has now moved from the glossy radio station of Manchester, Piccadilly Radio, to take on his new position at Bradford with Pennine Radio. I feel that Stevie and I have a competition going between us to see who will end up with the most radio stations to our credit. Scoring so far? Stevie has Radio Scotland, Radio Caroline South, BBC Radio One, Radio North Sea International, BBC Radio Brighton, LBC-261 and Piccadilly. That's seven, coming up to eight. Me? I've notched up Radio North Sea International, BBC Radio Brighton, Radio Caroline, Radio Atlantis and Swansea Sound now. That's five! I'm gonna beat him though, I mean, he's older than me!

Women's Lib or whatever is alive and well in commercial radio! It looks as though every station has at least one lady at the microphone on programming. But surely the description disc-jockey cannot refer to one of the female set? In fact I think it's one of the worst words in the books ... anyone with another word? Please let me know if you can come up with something! The polite term, at the moment in the commercial radio industry is 'Presenter' but I still feel it a bit too much like the beeb. Mind you I've got nothing against dear old Auntie, there are some fabulous programmes on Radio Four these days ... except they've decided to axe 'Down your way' now!

As far as music goes, I had Justin Hayward and John Lodge on my programme recently. They spoke about their new album 'Bluejays' and played tracks from it and spoke about the fact that they're not splitting from the Moody Blues. 'Bluejays' is my favourite album at the moment, by the way. 'Tis on the Threshold label.

Another guest on the morning programme was Teddie James, who has a song out on Atlantic called 'If you were the only girl in the world' ... and it is the song from the beginning of this century done in a new way. The producers were Twinkle and Dave Dee. And talking about Twinkle ... watch out for a new single from her on Bradleys records, produced by Miki Anthony, not to mention her album. She's one of the nicest people in the business, and deserves success in whatever she does.

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JERRY LEE LEWIS COLLECTORS EDITION, Sun NY 6

I Don't Love Nobody; Milkshake Mademoiselle; Just Who Is To Blame; Rockin' The Boat Of Love; Set My Mind At Ease; Ooby Dooby; Carry On; My Quadroon; Rock and Roll Ruby; Wild One; Slippin' Around; My Bonnie.

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Gonna Romp And Stomp (Slim Rhodes); So Long I'm Gone (Warren Smith); In The Mood (The Hawk); Rockin' With My Baby (Malcolm Yelvington); Red Headed Woman (Sonny Burgess); Slow Down (Jack Earls); Flyin' Saucers Rock'n'Roll (Billy Lee Riley); Come On Little Mama (Ray Harris); I've Got Love If You Want It (Warren Smith); Itchy (Sonny Burgess); Judy (Rudy Grazell); Drinkin' Wine (Gene Simmons); Love My Baby (Hayden Thompson); Sweetie Pie (Tommy Blake).

25 ROCK AND ROLL HITS, HJN 223

Great Balls of Fire (Jerry Lee Lewis); Blue Suede Shoes (Carl Perkins); Remember (Shangrilas); I Walk The Line (Johnny Cash); Roll Over Beethoven (Chuck Berry); Bo Diddley (Bo Diddley); Summertime (Billy Stewart); See You Later Alligator (Bobby Charles); Suzie Q (Dale Hawkins); Let Her In (The Sensations); Rock House (Roy Orbison); Blue Moon (Jimmy Ellis); God Love & Rock & Roll (Teegarden & Van Winkle); Beat My Daddy (Commander Cody); Bend Me Shape Me (American Breed); Rauchy (Bill Justis); Run Away (Del Shannon); Speedy Gonzales (Pat Boone); Bread and Butter (The New Beats); Kiss Me Baby (Long Tall Earns and the Shakers); Little Woman (Bobby Sherman); Ooby Dooby (Roy Orbison); That's Allright (Jimmy Ellis); Leader of the Pack (Shangrilas); Maybelline (Chuck Berry).

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Record 2: Love Of My Life; Brand New Heartache; Since You Broke My Heart; Should We Tell Him; I'm Here To Get My Baby Out Of Jail; Down In the Willow Garden; Barbara Allen; Kentucky; Lightning Express; Roving Gambler; Who's Gonna Show Your Pretty Little Feet; That Silver-haired Daddy Of Mine; Rocking Alone In An Old Rocking Chair; Put My Little Shoes Away; Long Times Gone; Oh, So Many Years. (Each Album is available separately for £2.35).

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This is the first of a series of equipment reviews which I shall be reviewing in this disco feature. I intend to bring to peoples' attention the different types of disco and studio equipment available at the moment.



SIS100 CARTRIDGE MACHINE

WHEN IT COMES to using jingles, there are several ways in which they can be presented. Discos or hospital radio stations are faced with a decision, whether to make do with a cassette deck or to have a special machine which can automatically cue a jingle for the operator, and be ready for instant start, at the push of a button. In this month's look at the disco market, I am going to take a look at two different jingles machines, both of which use entirely different principals of operation. Firstly, the SIS 100 Series which uses the world-wide accepted NAB loop cartridge system, the same method which is used in thousands of Radio Stations all over the world for jingles and commercials. This machine, which incidentally is priced at around £130, is mounted in a free standing 11½in x 7¾in x 3¾in case, which will ideally stand on a studio or disco consol.

It must be noted, however, that this machine only plays back recorded NAB loop tape cartridges. Unless you have the facilities for recording your own cartridges, it would be necessary for you to undergo more expense in employing a studio to cast the material.

(However, East Anglia Productions at Frinton-on-Sea do operate a good casting service in mono or stereo at prices from £2, including cartridge).

The machine has a cue, start time of less than 0.5 seconds and output of +4 dbm at 600 ohms. Signal to noise ratio not less than 48 db with a frequency response of 50-13,000 HZ-2 db at 7½ ips.

There is also provision for a remote control line to be fitted.

Generally, though, the machine is ideally suited for the amateur/semi professional market. Finally, a look at the Discogear Jingle Player C-A127, which is being made by ISE Equipment. This model is priced at about £86 and uses the domestic 8-track cartridge system. ISE are marketing a series of jingles sets, quite reasonably priced, containing a

selection of the most usable material. It must also be noted that the system allows owners of 8-track recorders to record their own material. A simple soft touch set of stop and start buttons make up the basic principals of operation. The top speed is 3¾ ips and performance figures are as follows:

Start time: 0.5 sec. or better, output of 300 mv

Signal to noise better than -45 db and the Frequency Response is 55HZ to 12 KHZ. Again, there is provision for a remote control unit.

It must be stressed that both of these systems are *not* compatible, and it should depend on your requirements as to which system you choose.

Readers please write and tell me about your equipment; reliable things — things to avoid. Equipment manufacturers — let me know about your new goods on the market.

Ray Anderson.

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AN ADVERTISING AUNTIE

Philip Witrol

IT HAS BEEN gratifying to hear at last, some suggestion of the BBC 'going commercial'. Lord Annan has hinted at it (In Vision Wednesday, 12th February), Shaun Usher discussed it the next day (Daily Mail) and gradually the idea is not sounding quite so radical as it once did.

There are nigh on 60 million people in this country so it would be safe to assume that 40 million plus have 'spending power' in the broadest sense. All other considerations apart it seems clear that numerically speaking the British Isles could support two commercial broadcasting systems, despite our present economic situation. Surely the time has come for the Corporation to realise that it has no divine right to make us pay for their services?

The objections to this proposal for a commercial BBC are many. One is that the BBC is under a charter that prohibits advertising. I have no idea of the legalities involved but presumably the status of the BBC could be amended.

Commercialisation then means a lowering of 'standards.' A lowering of standards presumably because a commercial enterprise must have a large following — it must, in other words, compete for audiences.

... the BBC ... met competition with competition. Competition in this sense means, of course, competition for audiences; for on the size and share of the audience depended, in the final analysis, the financial stability of both Independent and BBC television.

Huw Wheldon (Competition in Television) continues, saying that the BBC fought 'like with like,' that audience-gripping and improved programmes emerged from competition and it was only competition that brought an acceleration of what was happening anyway. If this is not proof enough that the BBC standards wise is no different to ITV then look at the ratings. Look at the success of programmes such as 'Mastermind' which shows that it is not only 'Crossroads' that can do it. By claiming and achieving success in the ratings the BBC quite clearly show that either they are as 'low' as the commercial stations or the latter as 'high' as the BBC. Turning to Radio 1, if it has to be compared with anything there is only Radio Luxembourg (free and nothing to do with the IBA, of course) that has a similar format. The IBA stations, even more so outside London, reach nothing like the standards so consistently achieved by Radio 1.

It seems clear from this that six minutes of natural breaks on BBC 1, Radio 1 and 2 and local radio would not change the BBC radically.

The maintenance of the 'quality' networks. Firstly the huge, without doubt, profits that Radio 1 and 2 would make (20 million listeners almost) would go a long way to financing both these and the other networks of the BBC. BBC 1 would become self-sufficient as would local radio, both of which survive in their commercial forms; as far as I am



aware no legal commercial broadcasting company has gone bankrupt. In the case of local radio it is true to say that advertising can contribute to the community value of a station. By advertising only on these networks, no 'quality' network would have its standards endangered by having to take advertisements. There are other methods of financing a commercial BBC as well; the sales of publications would help. Shaun Usher suggests in his article the World Service, Educational TV and perhaps others could be financed in part by government departments. The Annan Committee should examine US methods of financing their 'BBC' the PBS. At present innumerable books, films, records and so on are 'advertised,' Radio 1 virtually controls the sale of all 'Top Twenty' records. The various 'plugs' made by the BBC at present could and should be used to bring in a considerable amount of money.

To sum up, it is not so much the exact way that an advertising Corporation would work, but that the BBC has now to consider other methods of financing itself and that commercialisation should not be thought of as an unbelievable proposition. It is to be hoped that the Annan Committee will recommend an 'advertising auntie.'

**Hear Dick
Saunders**

ON TRANS WORLD RADIO

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PLYMOUTH SOUND ON THE AIR

BRITAIN'S ELEVENTH COMMERCIAL RADIO STATION begins broadcasts this month. Plymouth Sound will serve a potential audience of a quarter of a million West Country folk when it goes on the air later this month.

Programme Controller of the new station is David Bassett, who until last year presented the *Nighline* programme on the news and information station, LBC 261. It has been his job to recruit the five presenters — two of them are women — and formulate the programme schedule.

'We are going to be following people in their daily lives,' explained David. 'During the day we will be following the family and housewives, and in the evenings, the kids and young at heart. There will be two Open Line programmes a day — a general one that I will do in the mornings, and another in the afternoon with Louise Churchill, head of Women's programmes.'

'Musically,' he continued, 'we will be like a Radio 1½ in the morning show. We will be eccentric musically over the lunch period and between the two talk shows. We shall certainly be Top 30-ish at night, moving up to it from the Drive show which will start at 4 p.m.'

When Plymouth Sound comes on the air it will be broadcasting on 261 metres medium wave and on 96 Mhz VHF. The station will be the only stereo transmitter on VHF broadcasting to the West of England. Just over a quarter of a million people live in the reception area of Plymouth. Under freak conditions at night it may be possible to receive it on medium wave on the outskirts of London in the background of LBC.



IBA RENEWS CONTRACTS

THE IBA HAS agreed to the first annual extensions to radio contracts for three companies after a year on the air.

Under the Authority's 'rolling' procedure in Independent Local Radio, contracts are initially for three years, with provision for an annual extension of one year if companies, after review by the Authority, are considered to be making satisfactory progress.

Reviews which have taken place in the past three months have led to extensions being given to the contracts with Radio Clyde Ltd., Birmingham Broadcasting Ltd., and Piccadilly Radio Ltd., which began broadcasting respectively on December 31st, 1973, February 19th, 1974 and April 2nd, 1974.

This means that the contracts with these three companies continue to operate three years ahead.

The contracts for the two London companies, London Broadcasting Company Ltd., and Capital Radio Ltd., which began broadcasting in October 1973, will become due for their first review under the 'rolling' procedure when they have been broadcasting for twelve months on the medium wave frequency allocated to them when the specifications for the franchises were originally drawn up in 1972. So far they have been broadcasting on temporary medium wave frequencies. The completion of the IBA's permanent transmitting station for London is now moving LBC to the original and specified frequency of 261m (1151 kHz) and Capital to 194m (1546 kHz).

Piccadilly Profit

PICCADILLY RADIO — Manchester ILR's station, celebrated its first birthday at the beginning of last month and announced that it had made a profit. During its first year of operations Piccadilly made a profit of £10,000. It had projected a loss of £80,000 in its first year, so it made £90,000 more than it had projected.

Metro Link with MAM

METRO RADIO is attempting to evaluate its strength as a medium for music promotion by linking in with concert promoters, MAM. Metro is handling the entire promotion end of a forthcoming tour of Pilot in the North East. 'It's just a first step,' said David Heap, of Metro, 'of going into concert promotion ourselves. It would mean that we would be able to bring a greater variety of artists that the North East want to see, to the North East.'

At the moment, when an artist is touring the country, if a particular area has to be left out, it is usually North East England that suffers. Metro's promotion may make a difference. Their plans don't only cover pop music, but also rock, C & W, folk and even classical.

'We're prepared to go into this field, to bring more entertainment to the people of the North East.'

LAPS AHEAD

As a continuation of London Broadcasting's determination to maintain its lead in the field of sports broadcasting, LBC and Hamilton Motors have teamed up in a new venture unique in motorsport.

On Easter Monday, the LBC/Hamilton Motors Vauxhall Magnum made its debut at Brands Hatch in its new unmistakable livery.

The Magnum driven by Gerry Marshall has already participated in the first three meetings of the 1975 season as an entry of Hamilton Motors, and Gerry jointly leads the BBC Radio 1 Championship.

LBC's participation indicates a greater and more comprehensive coverage of motorsport over the current season.

Late Switch-on for Beacon

THE LIGHT of Wolverhampton's Beacon will probably not be switched on until early next year. Beacon Broadcasting Ltd., the company that was successfully awarded the ILR franchise for the Black Country does not expect to be on the air this year.

Alan Henn, Chairman, explained that the company must first raise sufficient capital. It has invited the public to subscribe for shares in an effort to raise £350,000. No more staff appointments are being made as being made or contracts awarded until Beacon has raised all the cash.

It appears also that the Independent Broadcasting Authority will not be able to let Beacon begin broadcasting this year as it doesn't expect to have the Wolverhampton transmitter site operational before Christmas.

Last year, when the Home Secretary, Roy Jenkins, announced in Parliament that he would be stopping expansion of the ILR network, and that only 19 stations would be allowed, he made a condition that all 19 stations must be operating by the end of 1975. The IBA may have to negotiate with the Home Secretary a special arrangement, if they and Beacon are not ready in time.

Chris Carey, a former station manager and disc jockey of Radio Caroline, was being considered for a post of Programme Controller. However, he withdrew his application. Mr. Carey told Radio Guide 'When I learnt Beacon would not be on the air for at least nine months I had to withdraw. A lot of other things can happen in that period of time and one can't sit around doing nothing.'

NEWS

SYMONDS FOR VICTORY

NAME CHOSEN

BRADFORD'S NEW independent radio station will be known as 'Pennine Radio', but the name of the franchise company operating the station will continue to be Bradford Community Radio Ltd.

The name was chosen after extensive research by the company since the award of the franchise last December.

Managing Director Stephen Whitehead said, 'We believe that it is important that the radio station serving the whole of the Bradford Metropolitan District and beyond, has an identity that everyone in the station's reception area can associate with.'

'Our research has shown that despite local government re-organisation, local loyalties are still very strong. Indeed, the co-incidence of local government re-organisation and steep rises in the rates seems to have increased local chauvinism in some of the former Urban Districts. We have chosen a name therefore that has a local connotation throughout our broadcasting area.'

'In any case, as our studios will be in Pennine House, Forster Square, being called "Pennine Radio" will make it that bit easier for people to find us.'

Pennine Radio has already made a number of appointments, by taking staff from other stations. Chief Engineer is John Orson (ex Radio Hallam). Deputy Programme Controller is Stevie Merrike (ex Piccadilly Radio). Commercial Production Manager is Steve England (ex Piccadilly Radio). News Editor is Tony Cartledge (ex Metro Radio) and Deputy News Editor is Steve Harris (ex Radio Hallam).

A programme controller has been appointed but because of his present contractual position his name cannot be announced yet.

SUCCESS STORY

AN AMOCO SERVICE STATION, on the outskirts of Manchester, recorded increased petrol sales of up to 150% after a recent campaign on Piccadilly Radio. Using 24 fifteen second spots over a weekend, the campaign impressed Amoco's Marketing Division to such an extent that the Company is now planning other dealer tie-ups on radio.

Radio Victory has appointed David Symonds as Head of Programmes for the new Portsmouth radio station due to begin transmissions in the Autumn.

David has been well-known in Britain for some years. After working with the BBC and Radio Luxembourg, he opened Capital Radio in October 1973. 'I've wanted to establish deeper roots within community broadcasting for a long time', he said. 'Being beside the sea is a great bonus, too, for I love it, and a great part of our audience have their lives influenced by it. Not that you will hear many shanties when we go on air for there is such a wide range of music tastes in any community, and we are broadcasting for all our audience.'

'It is our intention to be a part of, and a voice for, all our audience. So I really want to sample as much opinion as I can, to meet people and move around in a fashion which the very size of London makes difficult. I suppose my attitude could be compared with that of a Player/Manager in football — strategic involvement combined with full team membership. I'd like the South Coast of England to be as respected for the quality of its sounds as the West Coast of America.'



DAFF LBC!

RUSH HOUR COMMUTERS who travelled to Southern Region Waterloo and Charing Cross stations at the end of March were treated to a surprise — a touch of Spring daff-ness!

The official start of Spring, confirmed by the Royal Observatory, was at 0557 hours 21st March, and to commemorate the occasion London Broadcasting gave away twenty thousand spring daffodils to surprised train passengers at the two bustling stations.

The daffodils came from the Dutch flower fields and were flown into London by the Netherlands National Tourist Office.

Each flower carried a sticker bearing the message — 'Have a great first day of Spring... from LBC 261 and the Netherlands'.

BRMB Bank Holiday

SPRING Bank Holiday brings some outside promotions for BRMB listeners. On Saturday May 24th, the station takes part in Birmingham's Lord Mayor's Procession and on the 26th it's BRMB Radio Day at Hednesford Raceway.

Piccadilly does it again

PICCADILLY RADIO's claim that the Station was solely responsible for the success of 'Lady Marmalade' by Labelle was confirmed recently by CBS Records as the record entered the national charts.

Piccadilly Radio, up till recently, was the only Station in Britain playing 'Lady Marmalade' and was convinced way back in early January that the number was a potential hit.

Last month it went to number one in the Piccadilly Hit 20, thus proving the Station's belief that a record played on Piccadilly Radio can enter the national charts, even if the BBC doesn't play the record until its success is assured.

Manchester Soul

ANDY PEEBLES, PICCADILLY'S soul deejay is to host the Manchester concert of Barry White on part of his UK tour. The station is beginning to promote a lot of concerts in the area.

Sales of the Atlantic soul album 'Piccadilly Radio Soul Train' have gone incredibly well. A spokesman said the LP had sold 20,000 in Manchester alone.

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RADIO ONEDERLAND

The book written by deejay Keith Skues in 1968 about the early days of BBC Radio One is now available from the RADIO GUIDE for just 75p plus 15p postage from: RADIO GUIDE PO BOX 400, (Radio Onederland), KINGS LANGLEY, HERTS.

TRENT APPOINTMENTS

RADIO TRENT — Nottingham's independent local radio station — has started appointing the presenters that it will be using on the air.

The most well known name is that of Luxembourg Deejay Kid Jensen. Kid will host a daily three hour afternoon show. Programme Controller Bob Snyder explained to Radio Guide why Kid Jensen was given the job. 'He got it because he is very good and very professional. He is interested in staying in Britain and wants to work on daytime "real" radio. We were the first people to offer him a job.' Two more deejays are John Peters and Peter Quinn — both from UBN, the closed circuit radio station in a biscuit factory. 'Everyone at UBN is extremely professional and very good.'

The fourth name so far announced by Bob is Guy Morris. He's never worked on a radio station before in his life — not even in hospital radio. Bob explained 'I get into depressing conversations with people about how to get into radio. The answer is you need experience, but how do you get experience when you can't

get a job? He is a practical demonstration of how you can do it. Apart from basic luck of writing in at the right time, Guy demonstrated that he can do it, through a series of tapes which were excellent!'

Two more deejays have been appointed but their names have not been announced yet. 'Basically between 6 a.m. and 6 p.m.' continued Bob. 'Radio Trent will be a broadly-based contemporary music radio station with hourly news bulletins and other things slotted in. In the evenings we will be going after the college market.'

Several hundred audition tapes were sent to Bob by would-be deejays, some by very talented people who didn't fit into his programming plans. But also some which were of a very bad standard. Bob says he received one tape from someone in London who had a slight Irish accent. The audition, in Bob's opinion, was excellent and the deejay would have a job today on Radio Trent, but for one thing. There was no letter with the tape, and no name or markings on the cassette!

KENNET PLANS

RADIO KENNET, the ILR station which will commence broadcasts to the Reading area from the autumn have started work on their studios, which are three miles from the centre of Reading.

The company, at present only two months old, is currently raising additional capital. Amongst the directors on the board is former General Manager of Capital Radio, Tony Salisbury. He told Radio Guide that the station named after the river which flows through Reading — will be a community station with a 'middle-of-the-road' music bias.

Gerald Harper is another director and is expected to present a programme once a week in addition to his regular Sunday programme on Capital Radio. His Sunday show is amongst the most popular programmes of the London station.

Radio Kennet has received nearly 500 applications for the posts on the station. Tony Salisbury explained that the station is mainly looking for presenter/journalists. Anyone interested should write to the station at 22, South Audley Street, London, W1.

Redundancy conference

THIS MONTH, there will be a conference of a number of Trade Unions connected with radio, television and the press. It is entitled 'The Fight Against Redundancies.' The meeting will be held on Saturday, May 17th, at 10 a.m., at the London College of Printing, Elephant and Castle, London, S.E.1. Further information can be obtained from Aidan White of the Redundancy Conference Organising Committee on 01-534 4555 (daytime).

HALLAM PROGRAMME CHANGES

RADIO HALLAM HAS re-introduced the afternoon programme for women. It is hosted by their new presenter, LIZ DAVIES.

It runs daily from 2.00-4.00 p.m. and comprises of music and chat with mainly women in mind, but there will also be plenty to interest the men in the audience and a special spot for the children.

Nearly four months was spent looking for a woman presenter who would continue Hallam's policy of top-flight presentation, with special reference to programmes for women. A local girl, Miss Davies has experience in social work in the Sheffield area.

Other changes include the introduction of a thirty minute motoring programme on Friday evenings, and the extension of the lunchtime news at 12.55 p.m. by five minutes. More local featurettes will be interspersed in the mid-morning and late-night programmes.

Asked when Radio Hallam will be extending its broadcasting hours, Programme Director Keith Skues said: 'The revised schedule which includes many new music programmes, and a complete change in evening broadcasting, is currently with the IBA in London and we are hopeful of extending our transmissions through till 2.00 a.m. from the beginning of June.'

IPSWICH ON THE WAY

IPSWICH INDEPENDENT local radio contractor, Radio Orwell Ltd., have started work on their premises in Princes Street, Ipswich. The station's studios will be located above the headquarters of the Eastern Electricity Board, in Electric House.

Managing Director, Donald Brooke, told Radio Guide that he could not foresee any problems that would prevent the station being on the air early in the autumn. 'Obviously the transmitter and its site,' he explained, 'are out of our hands and up to the IBA. But as far as things that we have got control over, are concerned, everything is going very smoothly.'

A Head of Sales has been appointed. He's a local man, David Cox, who was formerly Assistant Sales Manager of the East Anglian Daily Times, and a member of the original Radio Orwell consortium. The Chief Engineer is Richard Allison, another local man who has his own recording studio in Ipswich.

Mr. Brooke explained that they would be making an announcement soon about the post of Controller of Programmes. 'As far as possible,' continued Mr. Brooke, 'we are going to have a local staff. We will be taking on the main bulk of our staff in about July.'

Within the two months since the IBA awarded the contract to Radio Orwell, the station has received nearly 80 applications for jobs as disc jockies, generally of a very good standard.

'We will be the smallest station in the network,' said Donald Brooke, 'and we intend to be very much a grass roots radio station. It's not going to be a Top 40 station, and there's going to be a lot of news, local news and information and local features. It is a very well defined community here which makes it ideal for local radio.'

METRO CHANGES

METRO RADIO's deputy news editor Tony Cartledge takes up a new job — and a new problem — this month, when he becomes news editor of Radio Pennine, the new commercial radio station based at Bradford, which goes on the air in the autumn. Says 25-year-old Tony: 'In many respects my new area is similar to Tyne & Wear — an old-established industrial complex surrounded by beautiful countryside. But there is one important difference. Bradford has a large immigrant population, and one of my big tasks in the coming months will be to work out how they are to be catered for, probably by a special half-hour daily programme.'

Tony left a different part of Yorkshire a year ago to help to set up Metro's news organisation — he was for three years with the BBC's Radio Humberside, and before that for three years with the Hull Daily Mail.

As well as the challenge of Metro's first months, he has enjoyed being near home. His parents, Mr. and Mrs. Michael Cartledge, live at Whitley Bay. And as 'Geordie' Tony goes back to Yorkshire, a Yorkshireman takes over Tony's duties in the North East — 28-year-old Charles Harrison, Metro's Sports Editor, who adds general newsroom supervision to his existing work.

Charles, who joined Metro from Yorkshire Television, says: 'It means that I shall have responsibility for internal organisation like the arrangement of rotas, but I shall be carrying on as usual with my sports programmes.'

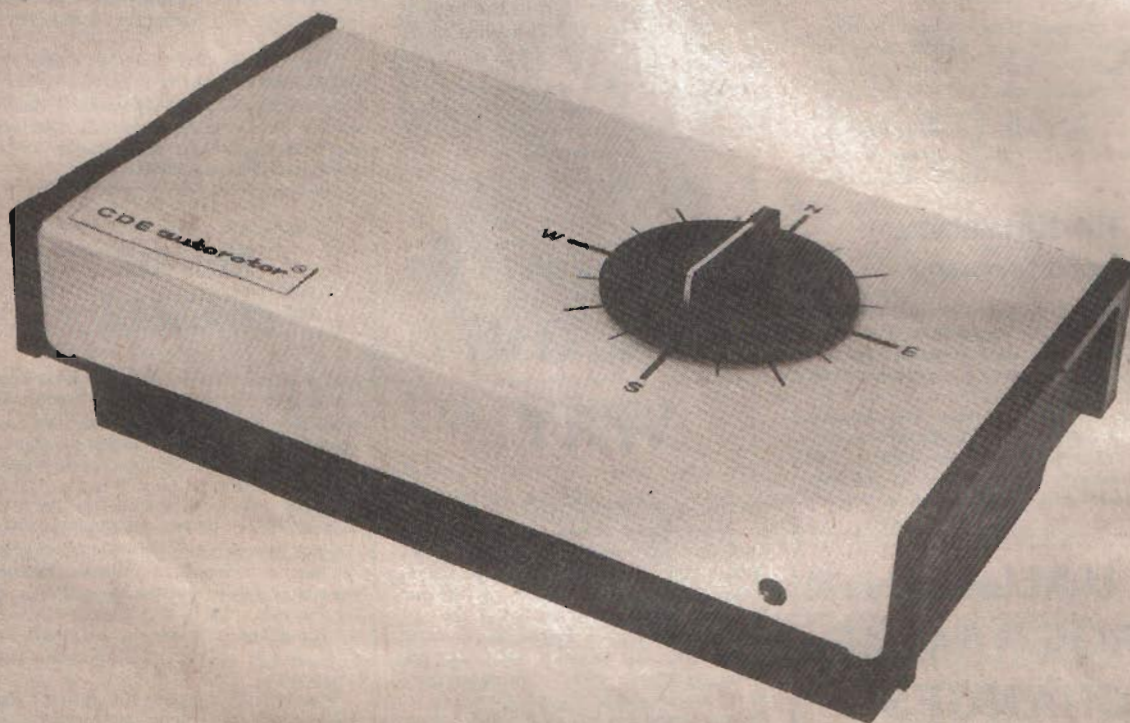
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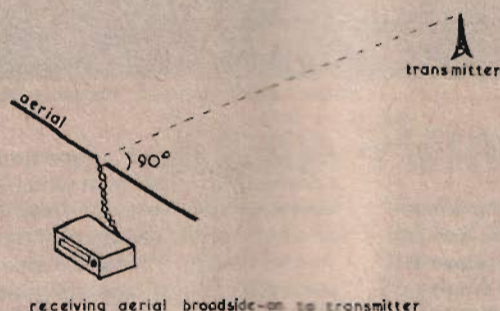
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AERIALS (2)

Mike Bass

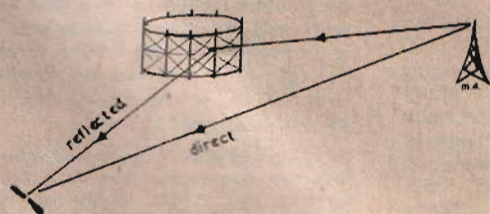
VHF AERIAL POSITION

VHF aerials are directional. This means that the strength of the signal picked up depends on the direction of the aerial in relation to the direction of the transmitter. To get the strongest signal the horizontal wires or rods should normally be at right angles to the direction of the transmitter. If the aerial is of the multi-element type, having two or more rods, the longest one should be furthest from the station. Both the directional properties of the aerial and the strength of the signal it picks up increase with the number of elements used. The strength also increases with the height of the aerial, as described in *SCRIPT* December 15, 1974. Additionally, if your aerial is high up, you are less likely to pick up interference from car ignition systems.



This directional property of an aerial can be a nuisance if you want to listen to stations in different directions, and an enthusiast will fit his aerial on a motor-driven rotator so that he can turn it round without getting out of his chair. Amateur radio magazines such as *Short Wave Magazine* and *Radio Communication* carry advertisements for new and second-hand rotators. A new CDR rotator will cost about £30. However, you will appreciate that the best way to make a torch beam brighter is to use a reflector to concentrate the light into a narrow beam, and it is the same with radio waves: the narrower the beam (either transmitting or receiving) the greater the apparent power.

The directional aerial is an advantage, though, in many cases, if two stations are using the same frequency channel, you can turn your aerial to receive loudest the station you want, or alternatively turn it to cut out the station you do not want. Local conditions may cause the received signal to be distorted because of multipath reception; that is, the signal arrives not only by the most direct route from the transmitter but also after one, or more, reflections from obstacles such as hills, buildings and other large objects. This trouble can usually be overcome by the careful placing of the aerial, which should be turned to a position where distortion is eliminated and the best reception achieved. The aerial will have to be one which is separate from the receiver, and this is where the simple wire aerial described last month will be useful. These reflections are also responsible for 'ghosts' on television pictures, which can also be cured by turning or moving your aerial.



ADJUSTING THE AERIAL

If the signal is strong enough to enable the built-in aerial to be used, it will be necessary to try the receiver in several different positions to find out which gives the best results. You could try the loudest position first, watching the tuning indicator if you have one. This may not be best, though, as another position may cut out altogether the signals from reflecting objects, such as the gasholder in my drawing, which are causing the trouble. Changing the direction in which the receiver faces, or moving it only a few feet may make a great difference. The choice of position is limited by the arrangement of the room and its furniture, and you may not be able to get at the tuning dial when the receiver is best aligned! This is when the external aerial is useful, as the receiver can be used in the most convenient position for listening and can be moved for cleaning while the aerial is left in the best position for reception.

The wire aerial described last month should be loosely fixed to a length of wood (not metal) with sticky tape and then, with the receiver tuned to a programme, moved about the room and turned round until reception is best. Remember that the higher the better. When a satisfactory position has been found the wood can be taken away and the aerial attached to a picture rail with drawing pins at the ends. Unless your room happens to face the transmitter the aerial will probably be pinned across a corner. If you wish to put the aerial outdoors, it could be made from two 30in lengths of metal tube, and the centre held by tacking onto a piece of wood with long nails, bending them over the tubes.

POLARIZATION

I have said that the wires should be horizontal. The reason for this is that the National BBC VHF transmitters send out horizontal waves. Incidentally, their transmitting aerials are also five feet long. If you turn your aerial wires, or the rod aerial on a portable set, vertical you will get a poor signal from Radios Two, Three and Four. The effect is identical to the dimming of light by turning polarized sun-glasses round. There is some advantage in using horizontal waves for domestic reception with roof-top aerials, and for this reason the National services use horizontal waves.

For reception on portable sets and car radios with vertical aerials a vertical wave would theoretically be best, but the polarization becomes confused in built-up areas. In the planning of the Independent Local Radio network, emphasis has been placed on the needs of those listeners with portable receivers and car radios. As a result, all the Independent stations transmit a mixture of vertical and horizontal signals, and the signal can be picked up equally well on horizontal or vertical aerials. The proper description of this mixture is 'Left-handed circular polarization'. Most BBC local stations use horizontal waves, but those at Blackburn, Derby, Leicester, Manchester and Nottingham use a different mixture of horizontal and vertical waves known as slant polarization. Reception is again equally good with horizontal or vertical aerials, but at extreme distances reception from one of these five BBC local stations may be slightly improved by tilting your aerial at 45 degrees clockwise looking at the transmitter. The IBA erected their aerials recently and were able to take advantage of the results of the BBC's experiments with mixed polarization.

A problem which some listeners face, who are living near to other high-power VHF transmitters, is that Independent Local Radio signals are swamped by the higher-powered station. In this case turning the aerial vertical will cut down the offending signal from the other transmitter while making no difference to the Independent station. A leaflet 'Good listening to ILR' can be obtained free from the IBA, Winchester, Hampshire. They also produce a leaflet for each local station showing in which direction to point your aerial. Next month I will describe the construction of a four-element aerial for VHF reception.

BBC Local Radio

DAVID HOBBS

AN EX-PRISONER, just out of Chelmsford Prison, paid a surprise visit to Radio London's David Carter last month to thank him for playing his messages and requests on David's *Pop Shop* programme. The gentleman, who had been delayed in Chelmsford Prison, for some time, had tuned in to *Pop Shop* each Friday evening to hear the latest messages from his wife and family. This service of passing messages and greetings from prisoners' wives to their menfolk inside has become a regular feature of David's popular *Pop Shop* programme and it is a service which has been commended by those in authority at the Home Office. Each Friday before the programme starts at 10.05 p.m. on 206 medium wave, prisoners' wives and relatives 'phone David with their requests. David then does his best to include as many as he can in the programme.

David Longman, a reporter on a music paper is now compiling a weekly item on discos for *Pop Shop*. He wants to hear from disco managers and promoters about what's happening on their front each week. So disco-owners, if you are featuring a top group at your club in the next few weeks let David know. You can write to him c/o David Carter, BBC Radio London, Harewood House,



Carlisle's participants of Women's Week

Hanover Square, London, W1R 0JD.

The *Good Fishing* programme, broadcast by both Radio London and Radio Medway on Fridays at 8 p.m. is looking for the Angler of the Year, in a new competition. Gerry Savage who produces and presents the programme announced details of the competition last month. Gerry told listeners that an award — The Radio Angler Award — will go to the angler who achieves the best performance during 1975. Each month a panel of experts will select a winner from the anglers mentioned in the news bulletin or interviewed on *Good Fishing*. Then in January 1976, the top six monthly winners will be invited to

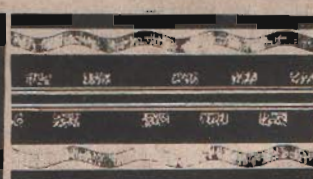
attend a special presentation ceremony in London, at which the overall winner will be announced and presented with the Radio Angler Award. Prizes will also be awarded to the anglers placed second and third. Gerry Savage told me this week that entries won't be judged purely on weight, but also on merit. Gerry added that in selecting a winner the judges will be trying to take all relevant facts into consideration.

Radio Carlisle's *Women's Week* was a huge success. The Station attracted a lot of publicity for itself both locally and nationally and the listeners — about whom it's all about — seemed to enjoy having all their favourite programmes introduced by the fairer sex.



Chit-Chat & ATMOSPHERICS

featuring Bruce Dillon on the typewriter



Starting off this month's column is the answers to March's 'Who's the lubberly fella' competition. Well, believe it or not it was the notorious Tony Allan. Full marks to those who guessed it correctly — prizes on the way. To the bottom of the class goes the person who thought it was Johnny Jason 'because of the dimples'. Actually, the first entry to arrive was from Tony's Dad who said 'The lad in the photo is Tony, my youngest son'. So just for the cheek of writing in we're going to send you a copy of the

Caroline LP that Tony has recorded the narration for.

Who reads Gay News on BBC Radio London? (Nudge, nudge, wink, wink).

Keith Ashton Esq. cuddly Capital's Round the Commonwealth in 240 minutes, London Link man nearly found himself deported the other week. A certain journalist and Keith were in Capital's canteen partaking of a ham salad and discussing a mutual friend's visa. Up jumped Keith exclaiming 'Oh Christ, my visitor's work permit runs out in two days and I

haven't permission to stay in England'.

A rather horrified pd Michael Buhkt wondered whether Keith was to be dragged off mid-way through his programme. However, all's well that ends well. A few phone calls later, it was revealed that everything should be OK as Keith had an English Grandfather, which means that he should be allowed to stay!

On LBC's final *Nightline* there was a phone call from none other than Alan Price, revealing that in fact, for the last few months, he had been phoning in regularly using just the name Alan!

INSIDE COVER

Have you missed any copies of **SCRIPT** — The Magazine all About Radio? Certain back issues are still available and are full of interesting articles and features on deejays, programmes and radio stations.

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